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199, Regent Street, London, W.

VOL. XXX., No. 354.]

JUNE 1, 1900.

[PRICE 2d.; PER POST, 2½d.]

## THE MUSIC OF THE NINETEENTH CENTURY: A RETROSPECT.

A LECTURE DELIVERED AT THE ROYAL DUBLIN SOCIETY, MARCH 16, 1900.

BY EBENEZER PROUT, MUS.D.

(Concluded from page 100.)

THE development of the opera in France has proceeded on different lines. French music as a whole is a reflection of the light, gay, witty nation, just as in German music one finds traces of the earnest and thoughtful Teutonic character. It is not surprising, therefore, that in the department of lighter opera—the so-called “opéra comique,” i.e. opera with spoken dialogue, as distinguished from “grand opera,” where everything was sung—French composers have been pre-eminently successful. The founder of the “opéra comique” was Grétry, who, though a Belgian by birth, produced all his chief works at Paris during the latter part of the last century. He was followed by Boieldieu, whose best works, *Jean de Paris* (1812) and *La Dame Blanche* (1825), still keep the stage in France and Germany, and are far in advance of the operas of Grétry. But Boieldieu himself was surpassed by Auber, the greatest master of the “opéra comique,” and a composer as thoroughly representative of the French nation as Weber was of the German. He was fortunate in having as his librettist during the greater part of his career Eugène Scribe, one of the cleverest dramatists of the century; and to the collaboration of the two we owe such masterpieces as *Fra Diavolo*, *Le Domino Noir*, and *Les Diamans de la Couronne*—to name only some of the works best known on this side of the Channel. The salient points of Auber's music are first, the inexhaustible flow of fresh and piquant melody, though perhaps with at times too great a tendency to dance-rhythms; and secondly, a perfect knowledge of stage effect, and a refined taste, which enables him always to write music appropriate to the dramatic situation. Among the other chief composers of this school are Hérold, Halévy, and Adam, while Bizet's *Carmen*, produced as recently as 1875, may be regarded as one of the most successful, as well as one of the most

original, modern examples of a style which the French have made peculiarly their own.

Coming now to the grand opera, it is curious to note that nearly all the most important works of this class produced in France during the first half of the century were written by foreigners. It is impossible to do more now than to enumerate the chief of these. First come the two great operas of Spontini, *La Vestale* (1807) and *Fernand Cortes* (1809), of which the former is especially remarkable for dramatic intensity and for rich orchestral colouring. In these works also are found some of the earliest examples of that spectacular display which has always been attractive to the French public. Auber's *La Muette de Portici*, better known in this country as *Masaniello*, made its appearance in 1828, and is justly considered the best of its composer's grand operas. Rossini, though most of his works were written for Italy, composed his masterpiece, *Guillaume Tell*, for Paris where it was produced in 1829. It is very interesting to the musical student to notice how the style of Rossini, which was essentially Italian, was modified by French influences when he wrote for the Parisian stage. This is seen to some extent in his *Siège de Corinthe*, which preceded *Guillaume Tell* by three years; but it is most noticeable in his last and greatest opera.

Two years after the production of *Guillaume Tell*, another foreigner—a German—brought forward a work on the Parisian stage, the first of a series destined largely to influence the progress of French opera. The composer was Meyerbeer, and the work *Robert le Diable*, which had an enormous success. Meyerbeer was a man of exceptional ability; occasionally (as in the fourth act of *Les Huguenots*) his music almost rises to the height of genius; yet he cannot be classed in the first rank of opera composers, with Weber or Wagner. The simple explanation is, that he worked, not with a single eye to his art, but for effect. His music is brilliant and showy, but frequently superficial; hence, in spite of the enormous vogue which it at first obtained, much of it is already out of date. The works which succeeded *Robert* (*Les Huguenots* in 1836, *Le Prophète* in 1849, and *L'Africaine*, in 1865) are now comparatively seldom to be heard, and their chief attraction is to be found less in the music than in the opportunities for such gorgeous scenic display as the

fourth-act of *Les Huguenots* and the Coronation Scene in *Le Prophète*.

Of French opera composers during the latter half of the century, the most distinguished is Charles Gounod, though his reputation in this department rests chiefly on two works—*Faust*, produced in 1859, and *Roméo et Juliette* in 1867. Ambroise Thomas, Jules Massenet and Camille Saint-Saëns also occupy honourable places as leading representatives of the French school. In the works of the two latter it is impossible not to recognize the influence of Wagner, both in the greater continuity of the music and in the frequent employment of the "Leitmotiv." In the best modern French opera we find much of the German earnestness of purpose united to the characteristic national vivacity.

With one conspicuous exception the opera composers of Italy during the century stand in general on a lower level than those of France and Germany. Italy has often been called the land of song, and in the production of spontaneous and beautiful melody its best musicians have never been surpassed. But abundant melody is not in itself sufficient to meet the demands of the operatic style; yet, judging from the larger part of the works which were the most popular with the Italians during the greater part of the century, but little more seems to have been demanded. Italians hardly appear to have taken their art seriously, but were content if they were supplied with plenty of pretty tunes, and with ample opportunity for the *prima donna* to show her skill; they were apparently indifferent to the want of dramatic fitness in the music. The once immensely popular *Norma* illustrates this; the opera is full of the most charming melody; but the greater part of it would be quite as effective if set to another text, or, it might almost be said, even if vocalized without any words at all. In lighter, comic opera the Italians have been more successful, as witness Rossini's *Il Barbiere di Siviglia* and Donizetti's *L'Elisir d'Amore*; but the qualities requisite for the higher class of dramatic music are in many cases hardly to be found in Italian opera.

The first prominent representative of Italian opera during the first half of the present century was Rossini, whose most successful works were *Tancredi* (1813), *Il Barbiere* (1816), *Mose in Egitto* (1818), and *Semiramide* (1823); of his *Guillaume Tell* mention has already been made in speaking of French opera. Next to Rossini must be named Bellini, whose *Sonnambula* was produced in 1831, and *Norma* in the following year, and Donizetti, a prolific composer, who wrote too much for his reputation. His *L'Elisir d'Amore*, just now referred to, was produced in 1832, *Lucresia Borgia* in 1833, and *Lucia di Lammermoor* in 1835.

The most remarkable Italian composer of the century is undoubtedly Verdi, born in 1813, and still living in the eighty-seventh year of his age. He has written twenty-six operas, and between the production of the first, *Oberto* (1839), and the last, *Falstaff* (1893), nearly fifty-four years elapsed. But even more striking than the length of time over which his activity has extended is the continual progress shown in his style. His first opera, *Oberto, Conte di San Bonifacio* is written in the manner of Bellini, and contains but little that foreshadows the future master; but already with *Nabucodonosor* (1842), *I Lombardi* (1843), and still more with *Ernani* (1844), the individuality of the composer begins to manifest itself. To the national feeling for beautiful melody Verdi adds a dramatic intensity and a strength of passionate expression peculiarly his own. Granted that these earlier works are often noisy, and that the composer shows a love for cheap and at times vulgar effect, such as that of unison choruses; there is an

earnestness about the music which raises it above the level of most of the contemporary work produced in Italy. But the great development in Verdi's style will be recognized at once by anyone who will compare the works just referred to with the three best operas of what has been described as his "middle period"—*Rigoletto* (1851), *Il Trovatore* and *La Traviata* (both 1853). Without losing any of its emotional force, nay, with even an increase in its intensity, the music is much more refined, and the melodies, while still as "ear-catching" (to use a common expression) as before, are no longer written down to the level of a low public taste. But Verdi had not yet reached his highest point. In his last three operas—*Aida* (1871), *Otello* (1887), and *Falstaff* (1893)—we find a further development, almost amounting to a transformation of his style. These three operas are sometimes spoken of as being Wagnerian in character; but this is only partially correct. The composer of *Tristan* no doubt powerfully influenced the form of these operas, especially of the last two, in which, as in Wagner's later works, there are no detached movements, but the music goes on continuously from the beginning to the end of an act. But the melodic style is still as characteristically Italian as Wagner's is German. Verdi's last opera, *Falstaff*, is unquestionably the most wonderful music ever written by an octogenarian. With the single exception of his early opera, *Il Finto Stanislao*, all Verdi's subjects had been more or less tragic: yet here, in his extreme old age, he has written a work overflowing with humour, and as bright as the most sparkling comic opera of Rossini. There is no parallel to be found in the history of music to such an artistic growth as that to be seen in the compositions of Verdi.

Of opera in England during the century there is but little to say. Among those who have composed for the stage have been Balfe, Vincent Wallace, E. J. Loder, John Barnett, and others; but none of them has exerted any permanent influence on the art, and of their numerous operas the only ones still occasionally to be heard are Balfe's *Bohemian Girl* and Wallace's *Maritana*, both of which may be described as ballad-operas—a kind of work now entirely out of date. Some of the present generation of composers—Mackenzie, Stanford, Corder, MacCunn, and the late Goring Thomas—have written operas far more in accordance with modern artistic ideals; but the greatest, and it may be added, the most deserved success has been achieved by the light comic operas of Sir Arthur Sullivan, who by such works as his *Pinafore*, *The Pirates of Penzance*, *The Mikado*, and *The Yeomen of the Guard* has created a new genre, and has done much to raise the taste of the general public, and to wean it from the love of the frivolous and often stupid "opera bouffe" so much in favour in this country twenty or thirty years ago. He has shown that it is possible to combine genuine musical humour with the highest artistic finish, and to be thoroughly amusing without in the least pandering to a depraved taste. His only serious opera, *Ivanhoe*, is fully worthy of his reputation; but, unfortunately, there is in England no public for good work of that class. Music is still regarded too much as a mere amusement—and the lighter the better!

Very remarkable has been the growth of musical education during the century now closing. It was said at the beginning of this lecture that the Paris Conservatoire was the only music school still in existence opened before 1800; now similar institutions are to be found in nearly every capital in Europe. It will be interesting to give the dates of the foundation of the chief musical Academies and Conservatoires of the present day. The Milan Conservatoire, which owed its origin to

the first Napoleon, was founded in 1809, and that at Vienna in 1816. The Royal Academy of Music in London commenced operations in 1823, and the Brussels Conservatoire in 1832. In 1843 the celebrated Leipzig Conservatory was established, under the auspices of the King of Saxony and the directorship of Mendelssohn. The Cologne Conservatory was founded seven years later, in 1850. The year 1865 saw the foundation of two important institutions, the Conservatories of Stuttgart and Munich. Among music schools of more recent birth must be named the Guildhall School of Music, established by the corporation of the City of London in 1880, and the Royal College of Music, which commenced operations in 1883.

With the exception of the Guildhall School of Music—the largest music school in the world, with more than 3,000 pupils—nearly, if not quite all the institutions just named are intended chiefly for the training of professional musicians. But much has been done outside these schools for musical education, at all events in our own country. Thanks in the first instance to the late John Hullah, who about 1841 established singing classes in London, and even more to the Revd. John Curwen, whose Tonic Sol-Fa system, in spite of a clumsy and unnecessary notation, has accomplished an enormous amount of good in popularizing singing, at no time has a knowledge of vocal music been so widely diffused as at present. The result is seen in the large number of choral societies to be found all over the country, and in the great musical festivals held every year. On the Continent also much progress has been made.

It cannot be said that in England the advance of instrumental music has kept pace with that of vocal. True, we have multitudes of first-rate pianists, amateur as well as professional, and a very large number of excellent violinists; but in orchestral music we are far behind Germany. In that country there are few large towns which have not complete resident orchestras of their own; here, the number of towns where a permanent orchestra is to be found might almost be counted on the fingers of one hand. Yet there are signs of improvement in this direction, and we may hope for better things as it becomes more realized that music is not a mere amusement but an elevating influence and an essential part of a complete education.

An important feature of the century, which has not yet been adverted to, is the wide diffusion of good music by the publication of cheap editions of the most important works of the great composers. It is a subject for legitimate pride that in this movement England took the lead. It is to the enterprise of Mr. J. Alfred Novello that we owe the first octavo editions of oratorios and other vocal works. Some of us are old enough to remember the time when Handel's *Messiah* could not be purchased for less than a guinea; now it can be obtained for a shilling. Nor is it only large works of which the price has been so much reduced. Part-songs and glees can now be bought for as many pence as they formerly cost shillings; and it can hardly be doubted that the increase in the number of our choral societies is in no small degree due to the fact that the requisite music can be procured at a price which places it within the reach of all.

The policy inaugurated by Alfred Novello was worthily carried on by his successor in the business, the late Henry Littleton; and other publishers soon followed the example set by these pioneers. In Germany also, many of the leading firms issued cheap editions of the classics, both vocal and instrumental; it will suffice to mention the names of Breitkopf & Härtel, Peters, Litolf, and

Steingraber as among the chief publishers of editions which, for the most part, leave nothing to desire either on the score of accuracy, clearness of type, or cheapness. It is hardly an exaggeration to say that the music student of to-day can provide himself with most of the works of the great composers at one-tenth of the price which he would have had to pay fifty years ago.

It is not merely by the issue of cheap music that the present century has been distinguished; mention must also be made of the splendid editions of the complete works of the great composers which have been recently published, or are still in course of publication. The first attempt in this direction was made by Dr. Arnold at the end of the last century with his edition of the works of Handel, published in London by subscription between the years 1789 and 1797. Owing to lack of support, it was never completed, being discontinued after about forty volumes had been issued. A similar attempt made in the first half of this century by the English Handel Society was even less successful, only sixteen volumes being published. But in 1850, the centenary of Sebastian Bach's death, the Bach-Gesellschaft was founded in Leipzig, with the object of publishing by yearly subscription the complete works of Bach. The first volume appeared at the end of 1851, and, after half a century's continuous work, the last has been published this year. In 1858 the German Handel Society, of which Dr. Chrysander was the chief director, began a similar edition of Handel's works, which is now almost complete, and will contain nearly a hundred volumes.

But the most important work in the direction of complete editions has been done by the great firm of Breitkopf & Härtel at Leipzig. During the last forty years they have published the entire works of Beethoven, Mozart, Mendelssohn, Schubert, Schumann, and Chopin, and they have just commenced a similar edition of Berlioz. Alike for the musical student and for practical performance, these publications have been of the greatest value.

In musical literature much has been done during the present century. The historical works of Ambros, Coussemaker, and—though on a smaller scale, of hardly less artistic value—Sir Hubert Parry deserve honourable mention. Musical biography has been especially well represented. It will suffice to mention the names of Otto Jahn, whose masterly life of Mozart is as fascinating in style as it is full and accurate in detail; Spitta's "J. S. Bach," a work full of research; Pohl's "Haydn," the completion of which was unfortunately interrupted by the death of the author; Thayer's "Beethoven" and Chrysander's "Handel," both still unfinished, to show how much has been accomplished. It would be unjust, also, in this connection, to pass over without notice the extended biographies of Beethoven, Mendelssohn and Schubert written by Sir George Grove for his "Dictionary of Music and Musicians."

Enormous advance has been made during the present century in musical theory, which has necessarily followed the development of new artistic resources by Beethoven and those who have succeeded him. In the last century the leading text-books were those of Kirnberger, Marpurg, and Fux—works which are now utterly out of date, and unknown excepting to musical antiquarians. This century has seen the appearance in Germany of the works of Albrechtsberger, Lobe, André, Marx, Hauptmann, Gottfried Weber, Richter, Weitzmann, Jadassohn and Riemann—to mention only the most prominent writers. In France and Belgium, Cherubini, Kastner, Reicha, Choron, Berlioz and Gevaert have written treatises on various branches of composition, which, though of different degrees of merit, all occupy an honourable



place. Nor has England been behindhand, as the mention of the names of Goss, Macfarren, Ouseley, and Stainer sufficiently proves. In a more purely scientific aspect the researches of Helmholtz have been of the utmost value, while in our own country, Tyndall, Sedley Taylor, and others may be named as having made valuable contributions to the study of acoustics.

Of writers on musical æsthetics during the century the name is legion. It is quite impossible to name even a small part of those who have worked with distinction in this field; but one cannot pass over the name of Richard Wagner, whose numerous prose works have exerted hardly less influence than his music-dramas on modern artistic development.

I fear that much of what has been said this afternoon will appear more like a catalogue than a lecture; but I must plead in extenuation the impossibility of treating in any detail, within the limits of an hour, a subject of such vast extent. Many points have been passed over altogether—among these the interesting question of nationality in music, as exemplified in the Russian, Bohemian, and Hungarian schools of composition. All that has been attempted is a kind of "bird's-eye view" of the growth of the art; a few words of summing-up will conclude these remarks.

What are to be regarded as the salient features of musical progress since 1800? First and foremost, it must be said, is the immense development of musical education, and, as a result, the changed attitude of the public toward the art. Though much still remains to be done, music is no longer regarded as a mere amusement; its importance as a factor in education is generally recognized, and the profession of music is not now, as formerly, considered unfit for a gentleman. Its representatives now meet the members of other professions upon equal terms; and such unworthy treatment as Mozart received in the last century from the Archbishop of Salzburg would now be impossible.

The most striking feature in the history of music during the century has been the growth of the romantic school, by which the older (classical) school has been to a great extent superseded. We may in some respects regret this, but it is impossible to ignore it. The cheerful *naïveté* of Haydn, the limpid clearness of Mozart, have gone, never to return. In their place we have the intensity of Schumann, the passionate utterances of Wagner, and the picturesque, though at times over-coloured realism of Berlioz and Liszt. Though not more expressive, modern music is more emotional than that of the last century, and in the desire for deep expression the true limits of the beautiful are not infrequently overpassed. Another tendency of the present day is toward prolixity; too often composers appear, like the Pharisees of old, to think they shall be heard for their much speaking. This is naturally most observable in works written in the larger forms, such as symphonies, quartets, or trios; Raff and Rubinstein are conspicuous examples of this fault.

It would be hazardous to attempt any forecast of the probable developments of the art during the coming century. But it is not to be expected, after the wonderful progress seen during the past hundred years, that music will remain where it is now. In what direction its next movement will be is more difficult to say. Yet certain indications seem to point to the possibility of a larger and freer use of the characteristic features of national folk-song. The lines of demarcation between different races appear to be more clearly distinguishable than formerly. The music of Tschaiikowsky, Glazounow, Rimski-Korsakow, and other Russian composers whose works have

been frequently heard of late in England, bear a strongly marked Slavonic character; while those of Dvořák, Smetana, and Fibich have a no less clearly perceptible Bohemian flavour. In England, too, we are gradually forming a national style. The more important recent English compositions are no longer, as formerly, mere copies of German or French prototypes, but bear a distinct stamp, difficult to define in words, yet easily felt, which differentiates them from the music of other nations. We may look forward hopefully to the future, believing that England is likely once more, as in the past, to stand in the front rank as a musical people—a consummation devoutly to be wished!

## HUMOUR IN MUSIC.

BY FRANKLIN PETERSON, MUS.BAC. OXON.

(Concluded from page 102.)

HAYDN is the incarnation of a happy spirit in music. His compositions brim over with "mirth and jollity," his quaint touches, exuberant fancy, unflinching originality of resource in treatment, and unflagging gaiety, make us instinctively think of him as a great humorist; but it may fairly be doubted whether any single piece or single passage could be quoted as being in itself really humorous.

Still less may we look for the humorous in Mozart, who, as Schumann says, is so much more idealistic than Haydn. His 'Musical Joke' ('Peasant's Symphony') depends for its comical effect largely on the mistakes his performers are caused to make—wrong notes, wrong entries of the horns, etc. But what makes us laugh when we hear a bad German band in the street, or when someone on the pianoforte imitates their awful discordances, loses all its joke when transferred to the concert room or study. It is merely ludicrous, and is not music at all. Mozart's composition, mimicking the mistakes and the *gaucheries* of incapable composer and village performer, is merely a supreme effort on a large and artistic scale and by an unsurpassable genius, similar in intent and character to those laughable imitations of a street band which any clever pianist can easily give us.

Beethoven's humour was of the grim order, as is so well illustrated by his "better water from my body than from my pen," when he was being treated for dropsy. The hero of the 'Lobkowitzscher Esel' incident cannot have been possessed of a very pretty wit! But in this matter, as in others, we find qualities in his music which, as Sir George Grove has pointed out, we search for in vain in his life and character. His love of practical jokes, bad puns, etc., is shown—in sublimated form—in such a comical passage as



in the 4th Symphony Finale. Similar burlesque effects are to be found in Haydn; but such jokes are, like puns, the cheapest form of wit. Much finer wit than anything Beethoven said or did in his lifetime may be enjoyed in many a passage which cannot be called humorous music.

Mendelssohn is not to be classed among the humorous or even among the witty writers. Schumann was subtle of wit, but his humour is never 'humorous.' Corder wishes to deny him even humour, but that is surely going too far. Chopin's genius was much too aristocratic to





To say that Sullivan's comic opera music is never funny in itself would be to invite a storm of indignant protest. True, our Mentor in Grove (*Mentor Academicus*) declares that "in these works, delightful as they are, the humour is quite inseparable from the words. Change these and all is lost." The best proof would be to select from a list sent in by protesters and apply Mr. Corder's test.

I took a recent opportunity of asking the opinion of a very distinguished pianist, one of the most serious as he is one of the most famous artists of the day. He, like everyone else when confronted by the question, declared emphatically that there is such a thing as the humorous in music, and that it has often been successfully employed. But when pressed for examples, his opinions served to show how hopelessly the views of artists and students, as well as of critics, are at variance with each other. He finds lots of humour in Bach, and instanced the C sharp Fugue subject, also the whole of the VIIIth two-part Invention (in F); he passes over Haydn altogether, and sees nothing humorous in the 'Lost Penny' Rondo; while 'hedging' on the waltz question, he professes to find humour in some of Strauss' polkas; and declares that among the most successful attempts to incorporate the humorous spirit in music are the 'Pantomimen' recently written by Schytte.

Somewhat breathless from the long bewildering quest, we may well ask ourselves whether there is really such a thing as humorous music—music which in itself, and apart from any suggestion of words or title, is humorous. Of late years many illustrations have been drawn for music from the sister art of painting—we talk of 'tone painting,' 'rich, warm colouring,' 'sound pictures,' etc., but the analogy is only superficial in its truth. A closer analogy is that between music and architecture, which has often been called frozen music. But the effects of architecture are too permanent to allow of the humorous, and the best joke would be apt to pall did it remain in continuous evidence for centuries. The incongruous in architecture (the leaning tower of Pisa, pillars which are made to appear as if they were off the straight, etc.) never is humorous. The grotesque as shown in gargoyles and other devices is never really funny.

Perhaps the fact that we are led to suspect the absence of this quality in music may be seized upon by transcendentalists who look upon music as the 'Heavenly Maid,' as the 'divinest' of all the arts; who conceive it as the only art which is to survive throughout eternity, the only mode of expression common to mortals and to the hosts of Heaven. They can imagine the smile as the tear of an angel, but not the laugh. Man, as an animal, laughs; as an angel, the sense of the humorous will fall away from him with the rest of his animal nature!

#### A LONDON FESTIVAL.

THE conventional criticism of Mr. Robert Newman's recent London Festival was to call it a series of orchestral concerts, and not a festival at all. A festival, it was said, presupposes a certain social intercourse, and, above all, a festival in England is *Hamlet* without the vacillating hero if it does not include the performance of choral works. As to the first count, no London Festival can be socially as agreeable as the festivals in the provinces. London is too large, and the Queen's Hall affair was the enterprise of a private individual; as to the second

count, a festival should represent more or less the exceptional musical activities in a district; and as choral singing cannot be said to be particularly distinctive of London musical life, to have made the Queen's Hall festival choral would have been merely to imitate the festival of the provinces. If there is any one feature of London musical life which distinguishes it from the life of other cities, it is that here we have a procession of all the greatest artists of the world. It is the centre of cosmopolitan musical art. Whatever the Berliner may think of Berlin, or the Parisian of Paris, an artist has not sealed his reputation until London has been conquered. Our very slowness in accepting the great executants and composers is in our favour. An Ysaye is accepted as a giant among violinists on the Continent, and even in America, long before he is justly appreciated here; a Busoni can pack a Berlin concert-room when here his name and talents are known to but a few discriminating amateurs and critics; a Ternina can be hailed as a star in Germany and New York, and still London waits to give its verdict. It has given it in the case of Ysaye during the last year; in the case of Busoni, his brilliant triumph at a recent Philharmonic concert will probably make his name in London; and in that of Ternina, although a good many of us recognized her wonderful gifts when she sang at Covent Garden a couple of years ago, her recent performances will possibly make her accepted at her true value. But though London is so tardy in recognizing great artists, she is at least faithful to her favourites. And, however slow we may be in making up our minds, we have never made any great mistake in our judgment. Rubinstein, Jenny Lind, Mario, Mendelssohn, Joachim—think of the men and women who have captured London in the past and whose names have become household words here, and you will find they include all the greatest artists of the world. London, then, is a kind of cosmopolitan mart—a clearing-house for genius. A festival which did not represent this side of London musical life should not be called a London Musical Festival. How far did the recent festival represent it? Not by any means fully, it must be admitted; but it must be remembered that the London Festival is only in its infancy. As singers we had Miss Clara Butt, Miss Lillian Blauvelt, Mme. Blanche Marchesi, and Mme. Albani—four fine artists. There should have been at least a couple of men singers. But the vocal side of a London Festival is not so very important, for we can hear all the great foreign singers of the day at Covent Garden. As to instrumentalists, we had but M. Ysaye—a tower of strength; but one instrumentalist is not enough. We ought to have heard at least one great pianist, either Busoni, Paderewski, or D'Albert. The concerts of a London Festival should practically illustrate the music of the world, since London is the richest and most important city in the world.

Passing from the foreign side of metropolitan musical life, we have to search for some native characteristic of London which should be exploited at a festival. Choral singing is not so good here as it is in Leeds, Birmingham, or Sheffield. But London stands out supreme from every provincial city in the number of skilled orchestral players who pursue their profession here. There is the Queen's Hall orchestra, the Philharmonic orchestra, the Richter orchestra, and the Crystal Palace orchestra. These bands to a certain extent overlap in their membership, so that you cannot say we have four fine orchestras in our midst. But there is a large number of instrumentalists who play in one of the four bands and in none of the others, so that if it be necessary to have an exceptionally large orchestra at a London Festival, a splendid body of

players could be formed (if professional exigencies permitted it) from the four bands named. And those who heard the double orchestras at the recent festival must admit that the immense army of instruments had an exceptionally fine effect. You do not require a double band, however. What is wanted is an increase of strings, and especially an increase of wood-wind beyond the present proportion of wood-wind to strings. The faults of the combined Queen's Hall and Lamoureux bands were that all departments do not require to be doubled, and that the style of playing of the two orchestras was so different, and the time for rehearsal necessarily so limited, that it was impossible for any man to obtain the fullest effect from the band of which it was capable. But even as it was the effect was often magnificent, especially in more modern music, and it quite justified the experiment. M. Chevallard, however, excellent composer and musician as he is, did not impress one as a conductor, and it is to be hoped that Mr. Newman will not engage him and his Paris band for next year's festival. Next to an exceptional orchestra and the finest soloists of the world, a London Festival should offer something exceptional in the way of conducting. Our bands would provide an instrument on which any conductor would be glad to play. It may, therefore, be suggested that the festival orchestra should be directed by Mr. Wood, as the best native conductor, Herr Nikisch, and Dr. Richter (if his engagements would allow of it), and foreign composers might be asked to conduct their own works.

The question of programmes remains to be considered. At the recent festival we had four works by native composers: Mr. Granville Bantock's "Thalaba, the Destroyer," Mr. Coleridge-Taylor's "Hiawatha" Overture, and Mr. Percy Pitt's Ballade for violin and orchestra, and his "Le Sang des Crépules" symphonic-poem. These were interesting works, especially the last-named—an exceedingly clever composition; but English music at a London Festival should be more fully represented, although the necessity of upholding the cosmopolitan character of London musical life would necessitate British music taking not too prominent a position. Also, a London Festival should include all the latest novelties by foreign composers. At the recent festival the only foreign novelties were some quite inconsiderable works by French composers. And would such a festival, as has been sketched here, be successful? One cannot tell; but since the recent London Festival, with all its limitations, drew a number of visitors from the provinces, there is every reason to suppose that a cosmopolitan festival, representing all the best that is being done in music, would attract still larger crowds. On its artistic side, too, it would have a value of its own.

#### LETTER FROM LEIPZIG.

No special prophetic gift was needed to foretell that Max Schillings' opera, *Der Pfeifertag*, would not long keep the stage, but it was not to be expected that within the space of a month it would only be given twice, whereas even operas like Weingartner's *Genesius* and Siegfried Wagner's *Der Bärenhäuter* have at any rate been played from three to six times. But these operas really stand on a higher plane; Schillings' work is the product of diligence and energy, yet, though written, apparently, with thoroughly honourable intent, it offers of itself testimony of almost utter lack of invention. Then there is the libretto in which lurk strong reminiscences of *Die Meistersinger* without once assuming a sympathetic form such as that of which Wagner's opera offers so many examples. There are many stage effects to dazzle the eye, but ear and heart are left altogether empty, unless refined orchestration give satisfac-

tion. That, however, is an art so common now that we scarcely venture to mention it, and one which actually makes us long to hear once again a Weber, Mendelssohn, or Beethoven orchestra, just as one will soon long to hear a Mozart, Beethoven, or Schumann symphony without fanciful tempo-changes and similar garnish. In support of this statement may be mentioned the extraordinary enthusiasm which Hans Richter, together with his Philharmonic orchestra, is everywhere creating; for he is the one, if not the only, modern conductor who in the interpretation of classical masterpieces has kept altogether free from arbitrary readings. Even Sebastian Bach's "Matthew" Passion must submit to be so dressed up that *Die Grenzboten*, one of our best German monthly magazines, recently asserted that the work was no longer to be heard in Leipzig. Matters are not in quite such a sorry plight now, and it would be deplorable if an occasional inartistic interpretation of any work could at once render it unenjoyable. The performance, for instance, this year of the Passion music, under the direction of Herr Nikisch offered many fine, elevating moments. Chorus and orchestra acquitted themselves bravely, and among the soloists Herr Litzinger, as representative of the Evangelist, deserves special praise, whereas Herr Dr. Felix Kraus, as Christus, by no means gave satisfaction. We could by no means agree with his attempt to render the part of Christ dramatic. What, indeed, has become of the perfectly simple mode of interpretation, whose only aim is to reproduce the composer's intentions?

The Conservatorium, according to its yearly custom, gave a concert in honour of its high patron, King Albert of Saxony, who in this month has celebrated his seventieth birthday. It opened with Weber's "Jubel" overture performed by the students' orchestra; then followed two scenes from the first act of Carl Grammann's opera *Thurselda*, with the parts of Hilda and Siegmund excellently interpreted by Frl. Johanna Schwan and Herr Max Kuhn; the former, especially, created a most favourable impression. Next followed two movements from Spohr's 11th Concerto, played in most admirable manner by the eleven-year-old Katharina Bosch, from Tiel in Holland, pupil of Capellmeister Hans Sitt. The young maiden has a Heaven-born talent, and unless everything prove deceptive, will one day make a name in the world. The programme ended with the "Aventure" Symphony by Grammann. It will be perceived that the marked preference for Grammann, an able if not remarkable composer, is to be attributed to the fact that he was a former pupil of the Conservatorium, who won an important scholarship. He died, as is known, a few years ago, in Dresden.

Frl. Vera Sastrabskaja from Odessa, also a pupil of the royal Conservatorium, specially of Herr Wendling, gave a *soirée* on May 7th in the Salle Blüthner. She has on repeated occasions shown herself an artist highly gifted, and this time she proved her mastery of the Janko-keyboard. But why she has devoted the time to become proficient on it is difficult to understand, as that instrument is not widely used. We, however, willingly testify to the fact that the lady displayed brilliant talent in her performances of the first movement of Tchaikowsky's Concerto in B flat minor, and in various solos by Schumann, Chopin, Liszt, Reinecke, Moszkowski, etc.

Since Easter the Conservatorium has added to its teaching staff the famous pianoforte virtuoso Alfred Reisenauer. This will exercise great influence on training, and it is all the more welcome seeing that Professor Reinecke has ceased to teach the pianoforte at that institution, only giving instruction in composition and in playing from score.

#### OUR MUSIC PAGES.

"THE SOLDIER'S BRIDE" was one of the few songs composed by Schumann in the year 1847, when he was deeply engaged on his opera *Genoveva*, and it is a contribution to song literature as charming as it is bright. The dotted rhythm and the drum and trumpet notes typify, as it were, the soldier's stern vocation, while the soft engaging melody portrays the fair bride who will help him through the battle of life.

"May-Time" (*Ländliches Lied*), offers another specimen



of what Schumann could effect by simple means. The fresh, fragrant melody tells of May-time as sung, however, by the poets rather than as it appears to us in real life. The transcriptions for pianoforte solo of these two songs by Mr. E. Pauer are simple, yet effective.

## Reviews of New Music and New Editions.

*Twenty-four Studies for the Pianoforte.* By FERDINAND HILLER. Op. 15, Books 1, 2, and 3. (Edition Nos. 8178A, B, C; each, net, 1s.) London: Augener & Co.

DR. FERDINAND HILLER, who in his youth studied with Hummel, was in his day a pianist of considerable renown, and the studies under notice show how complete and great his mastery of the keyboard must have been. Hiller stood midway between the old and the new, or, to use the accepted phrase, between the classical and the romantic school, and there is no doubt that some would prefer to him Clementi or Cramer, or, of moderns, Liszt or Chopin; the former as deeper, the latter as more brilliant. All this may be reasonable enough, and yet Hiller, as composer of studies, has rendered most useful service to pianists. His special object in writing them was to develop and strengthen the fingers, and the great skill with which he has accomplished this makes one forget a certain dryness, or perhaps it would be fairer to say old-fashionedness. The studies have musical as well as technical interest. There is one feature in them that deserves special note: Hiller divides work equally between the two hands, whereas in Chopin the right is certainly favoured at the expense of the left. And whatever drawbacks, or let us call them lookings-back, there may be in these studies, they will scarcely be noticed by anyone while practising them, and players who, having mastered them, begin to find that will is sometimes stronger than inspiration, will not care to criticise too closely music by means of which they have had the way solidly prepared for the higher development which began and perhaps ended with Chopin and Liszt.

*The Music to Alfred Tennyson's Drama "Queen Mary."* By C. VILLIERS STANFORD. Op. 6. Arranged as Pianoforte Duet by the Composer. (Edition No. 9996; price, net, 4s.) London: Augener & Co.

THIS music was written for the production of the late Lord Tennyson's drama at the Lyceum Theatre in 1876. The overture opens with a brief, simple, yet characteristic motive, followed by a restless passage of quavers commencing *piano* and ending, after *crescendo*, with two loud chords. The first, we presume, is typical of Mary as Queen; the second, of her agitated state of mind. A second theme in the key of F (relative major), is of softer, more engaging aspect. From this material the overture is evolved in a dignified style. Entr'acte No. 1 has the heading of the insurrectionary leader, "Wyatt," which is, as one would suppose, bold and defiant. Entr'acte No. 2 bears the name "Philip," and the graceful, chivalric character of the music refers, of course, to the Philip as he first appeared to Mary. A brief *andante* comes before Act 3, Scene 5, in which the princess Elizabeth and her lady-in-waiting are at Woodstock, and then follows the arch Milkmaid's Song, which occurs in that scene. Entr'acte 4, "Cranmer," based on what is known as Tallis's "Ordination Hymn," is a broad

solemn number. Entr'acte No. 4 is marked "Mary," but it opens with themes which already proclaim the subject of the music; in the fifth act we have Queen Mary's long and dramatic interview with Philip. And then there is the plaintive lute song, sung by Mary in her most sorrowful mood, after reading a paper on which was written, "Your people hate you as your husband hates you." The arrangement in duet form of the instrumental music has been made by one who best knows the score, and therefore what should be taken and what left.

*Perles Musicales, Recueil de Morceaux de Salon pour Piano.* No. 95, "Valse poétique," by A. STRELEZKI, and No. 96, "Frühlingslied" (Spring Song), by G. MERKEL. London: Augener & Co.

THE title of the first seems to hint at a poetic basis for the music, and no doubt anyone of an imaginative turn of mind could easily make up a little story in keeping with it. The principal theme, at first soft and tender, then for a moment loud but afterwards decreasing in pitch and volume of tone, and then the middle section, throughout which alternate moods prevail, also the calm coda, offer all the material for a romance of the ballroom. The piece, effectively written, is not difficult. The "Spring Song," on the other hand, carries us into the open air, and helps us, particularly at this season of the year, to think of meadows gay with buttercups, of verdant streams, and of the singing of birds. The music, fresh and engaging, can easily be mastered; it only wants a player with a light elastic touch.

*Eight Pieces for Violin and Pianoforte.* By CARL HERING. Op. 21. Revised and marked for teaching purposes by ERNST HEIM. (Edition No. 11494; net, 2s.) London: Augener & Co.

SHORT and attractive pieces for these two instruments are none too plentiful. The first of the eight now under notice is a *Syrienne*, which is both smooth and graceful. The middle *più vivo* section, in the key of the subdominant, with its dainty melody and quaint drone bass, offers pleasant diversion. No. 2 is a simple expressive *Lied*; the pianoforte at first accompanies in arpeggio chords, but after a time it has a little counter-melody of its own. No. 3, a *Saltarello*, is a brisk piece, in which the keyboard player is busily and agreeably engaged. No. 4 is a showy *Etude*, which, as the violin has from beginning to end an uninterrupted succession of semi-quavers, might well have borne the superscription *moto perpetuo*. No. 5 presents us with another engaging *Lied*, No. 6 a stirring *Hungarian March*, No. 7 still another *Lied*, and No. 8 a *Ballade*, which commences *pp* and *misterioso* in A minor, but after a time a change is made to the key of the tonic major, and to some lively music. The return to the principal key is brought about in somewhat curious manner, after which the opening section is repeated, commencing, however, with one bar of *ff*.

*Twelve Classical Pieces, arranged for the Violin (in the 1st position, ad lib.), with Pianoforte accompaniment.* By ALFRED MOFFAT. Books 1 and 2. (Edition Nos. 7526A and B; each, net, 1s.) London: Augener & Co.

THIS work has a double interest. The arrangements are cleverly managed, and then the music, although old considering the epoch at which it was written, will probably be new to the majority of players, and not only new but most inviting. In the first book there is a pleasing *Sarabanda* by C. M. Festing, one of the founders of the Royal Society of Musicians; a graceful *Intermedio*, by a certain G. Putti; an expressive *Largo*,

by Veracini; two quaint *Gavottes*, by G. Mossi, contemporary of Bach and Handel; a *Schwanengesang*, broad and dignified, by J. F. Lampe; and finally an *Aria* and *Rondinella*, by Handel. The second book is no less interesting. There is a sedate *Sarabanda*, by Nicola Matteis; a jaunty *Tambourin*, by J. A. Birkenstock, a violinist who flourished at the commencement of the eighteenth century; and an expressive *Siciliano*, by François Francœur, one of the "twenty-four violons du roi." The volume commences with an *Air* by Bach, and concludes with a dignified *Arioso* by William Boyce.

*Moto Perpetuo* for the Violin, with Orchestral Accompaniment by N. PAGANINI. Revised, and the original accompaniment arranged for the Pianoforte by ERNST HEIM. London: Augener & Co.

THIS piece, which contains just upon three thousand semi-quavers following one another without any break whatever, is a never-ending delight to fiddlers who wish to train their fingers to be strong and swift. When mastered, the music is, of course, suitable for the concert-room. It was one of Paganini's show pieces, and what wonders, with his fleet fingers and magic bow, he accomplished with it are now only remembered by those who have long passed the span of life accorded to man. And this, perhaps, is fortunate; to have heard him would have unnerved many players capable of giving a very good account of the music.

*Fantasia on English Melodies*, for Violin, with Pianoforte Accompaniment. By ALFRED MOFFAT. London: Augener & Co.

MOST national melodies appeal to us by reason of their simplicity, quaintness, or charm. Home associations of various kinds invest them, however, with special force and feeling when they are sung to or by natives of the country to which they belong; and this is true even of melodies which have been imported, but which have become, as it were, naturalized. Such is the case with our "Home, sweet Home!" which, of course, finds a place in the *Fantasia* under notice. The melody is Sicilian, and even the words were written by an American. We mention this matter of association, because although from a purely musical point of view English melodies may be surpassed by those of other countries, to Englishmen they make special appeal. In addition to the one named, "Black Ey'd Susan," "Here's to the Maiden of Bashful Fifteen," and "O dear! What can the matter be?" are introduced. But the last two will at the present moment prove the most popular; they are "The British Grenadiers" and "Rule Britannia." Mr. Moffat has written effective accompaniments to the melodies, which are presented without any flashy ornaments; and the one is connected with the other—with exception of the "Grenadiers," who march, as it were, straight into Dr. Arne's vigorous tune—by a few bars' symphony bringing about modulation to a fresh key.

*Album of Twelve English Songs*. By C. VILLIERS STANFORD. Op. 43. (Edition No. 8938; net, 4s.) London: Augener & Co.

THE first song in this interesting Album is a setting of a short poem by Robert Bridges, commencing "Since thou, O fondest and truest." The vocal part throughout is simple and diatonic, and it is set off by an accompaniment outwardly simple yet bearing more than one trace of skilful workmanship. No. 2 is Tennyson's "Crossing the Bar." The solemn, stately opening, the pictorial yet poetical accompaniment to the words "But such a tide as moving seems asleep," and the impressive harmonies which underlie the phrase "And after that the dark!" are notable features in this fine song. Nos. 3 and 4 are again

settings of poems by Robert Bridges. The first, "I praise the tender flower," is graceful and delicate; the second, "Say, O say, saith the Music," like the poem, is quaint; the pianoforte accompaniment, which has much to say on its own account, possesses much charm. No. 5 is "A Corsican Dirge," translated from the Corsican by Alma Strettell, and the plaintive and impassioned strains in which the maiden mourns for her murdered father are intensified by the agitated accompaniment. No. 6 is a setting of Browning's well-known poem "Prospice," and the music illustrates the words with becoming power and vividness; the agitation of the soul at the approach of death is reflected in the moving accompaniment, and, at the end, the trust in God, by bold, firm chords. No. 7 has for its poem Keats' "La Belle Dame: sans merci." The music is written in true ballad style. The quiet opening, with the accompaniment echoing the voice at the end of each phrase, exhibits the right mood. The section in minor, with its "pacing-steed" notes, offers fine contrast, and so, again, does the dramatic *Allegro* evolved from the opening phrase of the song. The simple *Piu lento* forms a fitting close. No. 8, "The Milkmaid's Song," from Tennyson's *Queen Mary*, is an arch little song with appropriate Scottish snap. No. 9, "The Lute Song," from the same play, is soft and expressive. The last three numbers—"To Carnations," by Herrick, "Out upon It," and "Why so Pale," poems by Sir John Suckling—are short yet attractive; the last has been much sung by one of our popular vocalists. This volume of songs by one of the best composers of the day is most welcome.

*The Verdict of the Flowers*. Cantata for female voices, soli and chorus (two-part), with pianoforte accompaniment. Words by James Watson; music by C. HUTCHINS LEWIS. Vocal Score. (Edition No. 9094; net, 2s.) London: Augener & Co.

ALL the fine arts are concerned with the beautiful, hence flowers play in them a large part. Poets love to sing their praises, artists to paint them, and composers to set to music words connected with them, or even to translate into tones their language. This simple cantata, with its short tuneful solos, its graceful two-part chorus, when in response to the declaration of the various flowers that the rose is most worthy "to sit on Flora's throne," will be appreciated by all who have to find suitable vocal music for young folks. This cantata, though modest in form, is not commonplace.

*Unison Songs*, Book 2: "Little Songs for Little People." By FREDERICK ROSSE. (Edition No. 12502; net, 6d.) London: Augener & Co.

BIG people often wonder how some composers manage to write songs of modest form, yet musically interesting. But in all arts when the simple is achieved without any trace of the commonplace, it gives rise to astonishment. The reason thereof is plain: people always marvel at what they cannot do themselves, and among musicians there are very few who can express thought or feeling in, as it were, a nutshell. These "Unison Songs" are sure to be appreciated by "little people," also by those of a larger growth. They are so fresh and tuneful, and some of them—as, for instance, "The Fox in the Farmyard"—humorous. The pleasing poems are by Ernest Alfieri.

*Nymphs and Shepherds come away*. By HENRY PURCELL. Arranged with pianoforte accompaniment from the original edition by ALFRED MOFFAT. London: Augener & Co.

ALL composers, even the greatest, among whom ranks Henry Purcell, have moments of special inspiration. In such a moment was written the song under notice.

There is a marked freshness, charm, spontaneity about it that is altogether refreshing. And while delightful to listen to, the vocal part is also grateful to the singer. The pianoforte part has been skilfully worked out from the original bass. We are glad to see on the title-page the name of the play for which the song was originally written; information of this kind is often useful.

### Our Letter from the Opera.

THE FOYER, COVENT GARDEN,

May 21, 1900.

DEAR MR. EDITOR,—Once again I uplift the mighty pen to address you on the subject of opera—the Opera—in England. You will notice that some nine months have elapsed since you last heard from me. During that interval I have heard opera in many parts of Europe; I have even heard Egyptian opera, though it is true that it came off no further away than the French Exposition. In the meantime the London public, whose mighty heart we would fain persuade ourselves was bursting with suppressed yearning for opera of the highest order, has jogged along contentedly with no opera at all, and has gratified its purely musical longings with orchestral concerts, London festivals, ballad concerts, Ysaye concerts, the Pops, and the rest. There is a point to make here, and, with your permission, before proceeding to my proper business I propose to make it. Many of the concerts given during the past months have been well supported. I do not say they have all yielded a handsome profit—many of them, indeed, must have made a loss; but on the whole the amount of public support has far exceeded what would have been considered possible a very few years ago. Now, a very few years ago the London public was not clamouring for orchestral or in fact any kind of concerts. If it passed St. James's or Queen's Hall on a Saturday afternoon and found nothing going on there, it did not immediately grow excited, and rush to Trafalgar Square to pull down the Nelson column; it did not demand the prompt dissolution of Parliament; it did not even scheme the cold-blooded assassination of Messrs. Parry, Stanford, Mackenzie, Cowen, Henry Wood, Chappell and Newman. It indicated in no way whatever that it wanted concerts and would have them, and would take a dire revenge if it did not get them. Yet, as you will well remember, there were those of us who insisted that if the public was given more concerts, and especially orchestral concerts, it would come forward and do the handsome thing, and pay its money like a man to hear them. Whether the public was originally in a mind to do this, or whether we who had the public ear through the Press persuaded it that it ought to be in a mind to do this, I should not care to say; but the fact remains that concerts having been given—remember, I am talking of high-class concerts, not mere teachers' advertisements—they were and are supported. Do you think it is altogether too ridiculous to suggest that something of the sort might happen in the case of opera? It is true the public does not call at Covent Garden in October, and finding the place closed up, preparing for the fancy dress balls, set it aflame or fire 4.7 inch guns at it, or any nonsense of that sort; but I believe it to be equally true that the public, all the same, does want opera, and if some enterprising manager would step in and do the thing passably well in the winter he would prosper at least as well as Mr. Robert Newman and others have prospered of late with

their concerts. The London public hates above all things to be thought behind the times; and even if it had never thought of opera before—and it most emphatically has thought of it—it would pretend it had always wanted it, and it would crowd to hear good performances throughout the winter. I may remark that there is not for many years any hope of the Government building an opera-house, or even granting the money for a site; while as for subsidies, they are ridiculously out of the question. This little game in South Africa will tax John Bull's pocket sorely—is it not taxing all our pockets at the present moment?—and the Government which voted money for music would be not merely bold, but stark, staring mad. The thing must be done by private enterprise. Where is the man to do it?

That point dealt with to my satisfaction—and I hope, Mr. Editor, to yours and your readers—let me get on to the Opera of this year. It opened with *Faust* on Monday, May 14th. *Romeo et Juliette* was the original announcement, but something happened, and *Faust*, with Melba as Marguerite, was substituted. Then something else—to be precise, it was bronchitis—happened, and *Faust* was given without Melba. But what matters that? Our Covent Garden Opera is a social, not an artistic, affair, and though doubtless everyone would prefer Melba to any other artist in the part of Marguerite, all the world turned up just the same for the opening function. Suffice it to say that everything happened as it should happen at an opening ceremony of a social concern. All the singers and the band did their best; there were infinite diamonds and the usual *ceteras* present; and late in the evening the company dispersed, feeling that it had spent a brilliant and gay, if not an edifying, evening. Tuesday was devoted to edification; but neither is there much to say about *Tannhäuser*. Mottl was not in his best form; Ternina was not in hers; and the unfortunate tenor suffered from a very bad cold. He was either plucky or foolish to have sung at all; but let us be generous, and, recognizing that there are times when a man or woman must sing against his or her will unless the opera for the evening is to be abandoned altogether, let us say he was plucky, and it can frankly be admitted that he did his best. The whole performance went much too slowly in every sense, and it must have been midnight before the audience got away. Mottl is a very great conductor; but when the right mood does not happen to be on him he can manage to be very dull and uninteresting. *Aida*, that dreadful opera, was given on Wednesday, with Miss Macintyre, Miss Walker, and Mr. Imbart de la Tour, from Brussels. Mr. de la Tour is no pet of mine, and I will wait until later in the season before writing about him. On Thursday came the first really big night: *Carmen*, with Calvé in the title rôle. It was indeed a superb evening; but it was a Calvé evening, not a Bizet evening. Calvé is that very rare bird, a prima donna with brains as well as temperament. She does a thing which, in my opinion, should not be done; but she carries it off so magnificently, makes so triumphant a display of her artistic power and skill, that one cannot but be thrilled and admire, even though one feels all the time that it is wrong. She has walked clean through Bizet's *Carmen*, and gone to the Carmen of the original story. This she has altered—one might almost say, idealized—a little, and the result is a character which is not all *Merimée*, very little Bizet, mostly Calvé, and one of the most fascinating characters ever put on the operatic stage. Bizet had by no means this animal, sensual, enormously vivacious, really brainful woman in his mind when he wrote his opera; in his music one finds only the shallow-minded flirt who gets hold of quite the wrong man and suffers a



# 24 LIEDER

by

R. SCHUMANN.

Transcribed for the Pianoforte

by

F. Pauer.

(Augener's Edition No 8427.)

No 22. MAY-TIME.

(Ländliches Lied.)

Einfach, fröhlich. (Semplice, giocoso.)

PIANO.

Music Printing Office.



10 Lexington Street London, W.



## Nº 6. THE SOLDIER'S BRIDE.

*(Die Soldatenbraut.)*

Op. 64, Nº 1.

Leicht, herzlich. *(Vivace.)*

*p*

*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

*Etwas*

*ritard.* *p*

*langamer. (poco più lento)*



The musical score consists of six systems of piano notation, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** Features a series of chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo). There are also markings for *And.* (Andante) and *\* And.*

**System 2:** Continues the musical theme. Includes the marking *Erstes* (First) and *accel.* (accelerando). Dynamics include *pp* and *f*. Markings for *And.* and *\* And.* are present.

**System 3:** Marked *Tempo. (Tempo primo.)* (Tempo). The music returns to the original tempo. Dynamics include *f* and *pp*. Markings for *And.* and *\* And.* are present.

**System 4:** Features a series of chords and moving lines. Dynamics include *p* (piano) and *f*. Markings for *And.* and *\* And.* are present.

**System 5:** Marked *foco rit.* (foco ritardando) and *a tempo*. The music slows down and then returns to the original tempo. Dynamics include *p* and *f*. Markings for *And.* and *\* And.* are present.

**System 6:** The final system of the page. Dynamics include *pp* and *f*. Markings for *And.* and *\* And.* are present.

tragedy in consequence of that indiscretion. One feels in Calvé's version that the girl has brains enough to know whither she is going, but that the perversity of her temperament and her vanity make her wilfully blind to her inevitable doom until the very end. She carries it through, as I say, most magnificently; but in doing so she makes it very difficult for the other singers to do themselves justice. She should write out her own rendering of the tale and distribute copies of it amongst the other artists, with suggestions as to how they can arrange their "business" in the various scenes to meet her wishes. Mr. Cossira was sadly hampered by excess of vitality and knowingness. Still, he did not sing badly. Gilibert is a singularly fine artist who does everything he undertakes in a workmanlike manner. As Captain of the Smugglers his humour—oh, that more of these people had humour!—was very useful, and he sang as finely as ever, which is saying a good deal. He is, like Calvé, one of the few artists who have brains; one feels that he not only knows his own part, but the relation of his part to the others and to the whole story. His part is a comparatively unimportant one, yet, strange to say, he held his own even with Calvé by sheer force of intelligent and artistic singing and playing. I will say more about Calvé's present style when I have heard her in *Faust* and *La Bohème*. Meantime, it may be said that it has altered a good deal since she was last here. Of the other artists engaged on this evening there is nothing whatever to be said. None of them disgraced themselves, but neither did any of them cover themselves with exceeding glory. It should be added that Flon conducted exceedingly well.

We all looked forward with curiosity and hope to Friday evening's performance of *Lohengrin*. Mottl was to conduct, Ternina to undertake Elsa, and a new-comer, Mr. Slezak, to sing Lohengrin. The representation was not altogether a brilliant success, but not at all a failure. Mr. Slezak was understood to suffer from a sore lip. In the circumstances, so far as the mere singing went, Mr. Slezak acquitted himself creditably. Whether or not he is a singer of the first rank must be decided later. But this much must be said at once, that his whole conception of the part of Lohengrin was hopelessly wrong. Later in life Wagner went in heavily for beardless heroes; Siegfried and Parsifal, for instance, are both mere boys. In his *Lohengrin* days he followed the tradition of the old chivalric legends, and I put it to my readers: was there ever yet a chivalrous hero of a mediæval legend who was reckoned complete without a sufficiency of moustache and a not too thick beard? Of course, I am objecting to something more than the mere absence of beard and moustache. Mr. Slezak played the part as a beardless boy in every way. Now Lohengrin is not that. He is a full-grown man; he overcomes a barbaric warrior, Frederic of Telramund, in single combat; he is firm as a rock in his dealings with Elsa, and none of her coaxing can persuade him to do the thing she wants him to do; and when she breaks her part of the bargain he relentlessly, though with many achings of his man's heart, inflicts on her and himself the punishment he had promised, and departs to the land whence he came. By playing the boy, the callow youth, looking and often acting as if he had neither resolution nor character, had neither suffered nor been endowed with the capacity for human suffering, Mr. Slezak threw the whole drama askew. The wrongness of the thing was felt the more acutely because Ternina is not exactly a girl, and does not try to make her Elsa too youthful. One felt that she should have got her own way, instead of feeling sorry for her exasperating wrongheadedness;

and, still sympathising with Lohengrin, one only felt that she was behaving as a wilful woman would in the circumstances, and the sudden determination of Lohengrin not to tell his secret, and not to remain, came upon one rather as a douche of cold water. It was too unexpected; it reduced the opera of *Lohengrin* to a piece of very bad stage-craft. Ternina was very fine, but wanted a stronger Lohengrin to bring out the truth and full beauty of her acting. Her singing was free and charming. Mr. Bertram, who took Telramund, has rather a metallic voice, but did tolerably.

More about later performances in my next letter; more also about some of the artists hastily passed over in this first one.

Yours faithfully,

ITALIANOPHILE.

## Concerts.

### LONDON MUSICAL FESTIVAL.

MR. ROBERT NEWMAN'S Festival this year was almost entirely devoted to orchestral music. It commenced on the last day of April so as not to clash with the opening of the Opera at Covent Garden. On Monday Tschaikowsky's "Pathetic" Symphony was admirably performed under Mr. Wood's direction, and a new orchestral work by Mr. Percy Pitt, called "Sang des Crépuscules," suggested by a French poem by M. Guérin, was also produced with success. The poem symbolized the close of human life by the setting of the sun. Miss Clara Butt sang Gluck's "Che farò," and Miss Lillian Blauvelt gave the scena of Ophelia, from Ambroise Thomas's *Hamlet*, with considerable effect. On Tuesday M. Chevillard conducted the combined bands in the "Eroica" Symphony, and a new symphonic poem by M. Léon Moreau, a musician of Brest, was produced. The work was intended to illustrate a poem by Pierre Loti. It was "programme music," but clever of its kind. Mme. Albani sang Mozart's "Non mi dir" and Handel's "Sweet Bird." The prelude to *Lohengrin*, and the overture "Carnaval Romain," by Berlioz, were also performed. On Wednesday the Princess of Wales and her daughter, the Princess Victoria, visited Queen's Hall, when one of the chief attractions of the concert was the playing by M. Ysaye of a Violin Concerto by M. Saint-Saëns, and Bach's Chaconne. M. Ysaye was greeted with great enthusiasm and recalled many times to the platform. A novelty was a "Rhapsodie Sicilienne," by M. Charles Silver, who has won honours at the Paris Conservatoire. The Rhapsodie poetically and picturesquely treats of a Sicilian tour, the opening movement being supposed to represent a twilight scene, the ringing of the Angelus increasing the effect of the music. Beethoven's Symphony in A and Schumann's overture to *Manfred* were finely rendered. On Thursday M. Ysaye performed the Concerto of Vieuxtemps, No. 4, and a Ballade composed by Mr. Percy Pitt. Selections from *Frisan* and *Lohengrin*, and the "Hiawatha" overture of Mr. Coleridge-Taylor, were included. On Friday Mr. Granville Bantock's orchestral poem, "Thalaba the Destroyer," was performed for the first time in London, and made a good impression. Tschaikowsky's "Nutcracker Suite" was given, also Beethoven's C minor Symphony, and the overtures to *Tannhäuser* and *Der Freischütz*. Mme. Blanche Marchesi sang Beethoven's "Ah! Perfido," and an air from *Ascanio*, by M. Saint-Saëns. The festival concluded on Saturday, May 5th, when the orchestras were combined in a magnificent rendering of the "Leonora" overture, the effect of such an unusual number of strings being remarkable. Mlle. Blauvelt sang Schubert's "Hirt auf dem Felsen." M. Chevillard produced his symphonic poem "Le Chêne et le Roseau" (the Oak and the Reed). It was fanciful, clever, and contains some skilful orchestral writing, the reception of the work being entirely favourable.

## PHILHARMONIC SOCIETY.

THE concert of May 10th included the fine Symphony of Brahms in D, No. 2, and ample justice was done to this noble work, which was contrasted with Mendelssohn's *Midsummer Night's Dream* overture, a brilliant composition brilliantly performed. The "Prelude" and "Liebestod," from *Tristan und Isolde*, are still popular in the concert room. How such music would have bewildered Philharmonic directors of the past! They would have been startled even more by the Concerto in A, No. 2, of Liszt, with its rhapsodical style and lack of conventional form. But the audience on this occasion, hearing it played with great skill and effect by Signor Busoni, expressed complete satisfaction, and the pianist was rewarded with enthusiastic applause. All the same we shall hope to hear so excellent a performer ere long in more serious music. Miss Clara Butt sang Mr. Elgar's song-cycle, "Sea Pictures," conducted by the composer. It was the first time Miss Butt sang these really charming melodies in London, and they were received with enthusiasm, the vocalist and composer being warmly congratulated. The Symphony of Brahms came last, but was thoroughly appreciated, and Mr. F. H. Cowen conducted it and other works in a most artistic manner.

## MADAME ALBANI'S CONCERT.

THIS distinguished vocalist gave a concert at the Albert Hall on May 12th, a large audience being present, including the Princess of Wales and Princess Christian. Mme. Albani sang the air with two flutes from Meyerbeer's *L'Etoile du Nord*, which once-popular opera is now almost forgotten. The "Liebestod" from *Tristan und Isolde* displayed the dramatic power of the vocalist to the greatest advantage, this being also one of the Wagner extracts most successful in the concert room. Mme. Albani was heard in the beautiful quintet from *Die Meistersinger*, and she was enthusiastically applauded in Sir Frederick Bridge's setting of Rudyard Kipling's patriotic song, "The Flag of England." A great attraction of the concert was the Queen's Hall orchestra, conducted by Mr. Henry Wood, in Tschai-kowsky's overture "1812," the "Peer Gynt" suite, and "The Ride of the Valkyries," the last item awaking the Albert Hall echoes somewhat too freely, but in other selections the excellent orchestra was very effective. After the air from *L'Etoile du Nord* Mme. Albani was recalled four times, and whenever she appeared the prima donna was enthusiastically greeted. Mr. Santley sang finely in an air from Mozart's *Seraglio*, Miss Ada Crossley gave the "Sea Pictures" of Mr. Elgar, and Mr. Lloyd sang the prize song from *Die Meistersinger*.

## TWO PIANOFORTE RECITALS.

MR. A. ROSENTHAL, who gave a pianoforte recital at St. James's Hall on May 8th, is not a relative of the celebrated Moritz Rosenthal, but a performer of the same name from Dublin, who gained the approval of his auditors by his artistic and intelligent rendering of a somewhat difficult programme. The name suggested comparisons with the more famous pianist, but the Dublin performer has merits of his own which deserve to be recognized.

On May 12th Mr. Frederick Dawson's recital attracted a large audience. The pianist boldly attacked Beethoven's Sonata in A flat, Op. 110, but succeeded best in the Sonata of the same composer, Op. 57, and for the simple reason that the former work demands depth of feeling and poetic expression, qualities not perhaps the strongest points in Mr. Dawson's playing. But his interpretation of Chopin was so good that it revealed a decided advance in style, while no fault could be found with his rendering of Schumann's famous "Symphonic Studies." The concluding portions of these were given with splendid energy. With a little more sentiment and passion added to his excellent technical gifts, Mr. Frederick Dawson might soon take a foremost position among English pianists.

## THE YSAÏE CONCERTS.

THE famous Belgian violinist had great success on May 17th at Queen's Hall. His brilliant execution and artistic style enabled

him to win enthusiastic approval in Beethoven's and Mendelssohn's Concertos, and his rendering of Bach's Chaconne was masterly in every way. M. Ysaÿe has certainly increased his popularity during his recent visit. An Allegro from an unfinished Symphony of Mozart, written when the composer was only fifteen years of age, was an item of special interest.

## TRINITY COLLEGE, LONDON, QUEEN VICTORIA LECTURES.

Two things help greatly in making a lecture interesting—a good subject and an enthusiastic lecturer. Now the subject selected by Professor Ebenezer Prout, B.A., Mus.D., for his two lectures at Trinity College, on May 10th and 17th, was "Bach's Suites." The "48" Preludes and Fugues are wonderful specimens of Bach's genius, but that shines forth in a different and, on the whole, less severe style in his "Clavier Suites." Professor Prout's enthusiasm for the master is always at white heat, and by his learned explanations and comments, and also by his well-selected illustrations on the pianoforte, he riveted on both afternoons the attention, and won the goodwill, of his audience.

## MISCELLANEOUS MUSICAL ITEMS.

THE Royal Choral Society did not greatly distinguish itself in the selections from Wagner's operas *Lohengrin* and *The Flying Dutchman*. Sir Frederick Bridge evidently took great pains, but operatic recitals do not suit the Albert Hall. Miss Esther Palliser, Mr. Joseph O'Mara, and Mr. Andrew Black did their utmost, but without achieving quite satisfactory results.—A clever operetta called *The Enchanted Island* has been produced at St. George's Hall by Mr. Walthew, the composer of some successful songs.—The Purcell Operatic Society has revived *Dido and Aeneas* at the Hampstead Conservatoire. This opera, composed by Purcell in 1680, was first performed at a Chelsea boarding-school. Other works by this old English composer will be produced by the society.—Choral rehearsals have commenced for the Handel Festival.—A duologue entitled *Pretty Polly*, written by Basil Hood, has been added to the Savoy Theatre programme.

## Musical Notes.

Berlin.—A one-act opera, *Die Beichte* (Confession), by Ferd. Hummel, fell flat, notwithstanding the artistic efforts of Frau Götz, Herren Philipp and Berger. The libretto, by Axel Delmar, is hopelessly involved, and the music never rises above the commonplace.—The time of the German princelets who had only French pieces performed at their little "Versailles" seems to have returned. *Fra Diavolo* was included by order of William II. in the Wiesbaden Festival programmes; Félicien David's *Lalla-Roukh* was given at the recent gala performance at our Royal Opera in celebration of the marriage of a Bavarian princess; and now at another grand gala performance in presence of the Emperor of Austria, Auber's *Cheval de Bronze* has been revived with extraordinary magnificence. Even the Chinese Minister was astonished at the correctness of the dresses copied from the collection of the Ethnographic Museum. Some of the music had to make room for the interpolated ballets from *Le Lac des Fées* and *Le Dieu et la Bayadère*. The work was first produced on the same stage (Royal Opera) in 1835, but was soon withdrawn owing to Scribe's bad libretto. Engelbert Humperdinck has now provided a new text. Auber appeared first at Berlin with his *La Neige* in 1824—Meyerbeer's *Prophet*, which has just reached the fifty years' jubilee of its first performance at the Royal Opera in 1850, has attained there a total of 290 representations.—The sixty-sixth birthday of Nachbaur, favourite tenor of the



unfortunate King Ludwig II. of Bavaria—likewise highly esteemed by Wagner, the first Walther Stolzing, etc.—was celebrated here.—The "Wagner Society Berlin-Potsdam" produced under Richard Strauss—strange to say, for the first time in Germany—Berlioz's *Rob Roy* Overture. It was written by young Berlioz, when just endowed with the Prix de Rome in 1832, in Italy after the *Lear* Overture, and was played under Habeneck at a Conservatoire concert in 1833, but failed to please. Berlioz thereupon destroyed the score and parts used at the concert; the original MS., however, was acquired by the library of the same institution after the composer's death. The next performance of the work was given sixty-seven years later at the London Crystal Palace, and was well worth reviving by reason of its freshness and remarkable orchestration. Its second subject, played by the cor anglais, is identical with the chief "Hero" theme of the "Harold" Symphony assigned to the viola.—No fewer than eight performances, including the public rehearsals, of Beethoven's 9th Symphony have been given during this season, against one (under Gustav Mahler) at Vienna, besides several (annual) performances of the *Missa solemnis*, and the annual performances of Bach's *St. Matthew's Passion* and B minor Mass. Who says that Berlin is not the musical capital of the world?—The Ladies' String Orchestra has, after its abortive attempt at a public performance under Marie Wurm, given a second concert under its new conductor, Willy Benda, with somewhat improved results. It consists of twenty-eight violins, seven violas, and five 'celli, with four male double bass players, and includes several eminent soloists. Therein are unquestionably the elements of increasing artistic success. The programme contained, among familiar pieces, a Serenade by Felix Weingartner, Schumann's Canon, Op. 56, No. 6, arranged by Franz Ries, the pizzicato Love Song from Taubert's *Tempest* music, and a Gavotte by Martini, arranged by the conductor, who should subdue his somewhat too demonstrative gesticulations.—The Berliner Tonkünstler Society—financially secured—will start on October 1st next. It is to be hoped that its chosen conductor, the ex-workman Karl Gieitz, will be commendably sparing in the production of his own works.—Alberto Williams, Director of the Buenos Ayres Conservatorium, produced at his own concert "for the first time in Europe"—and perhaps for the last—two Overtures, two Miniature Suites, and a third entitled "Vidalita," some Argentine national songs (scored), pianoforte pieces, proudly entitled "Odes," and songs. They display both lack of talent and technical skill.—Two Mendelssohn stipends of 1,500 marks each for composition and execution respectively will be allotted on October 1st next. The candidates, without distinction of sex, age, religion, or nationality, must be, or have been, pupils of some musical institute in Germany, and hand in the needful particulars on or before July 1st to the Mendelssohn Stipend Administration, Potsdamer Strasse 120, W.—The local paper, *Allgemeine Musikalische Rundschau*, 29–30, Schützen Strasse, offers prizes of 500 marks for the six best pianoforte pieces or songs of one to four (printed) pages—viz. one first prize of 150 marks, two second prizes of 100 marks each, and three third prizes of 50 marks each, excluding dances, couplets, instruction pieces, and previously published works; MSS. to be sent in on or before December 31st, 1900.—The prize of 1,250 marks offered by the General Association of German Musicians for a symphonic work has been bestowed on Philipp Scharwenka for his "Dramatic Fantasia." The prize announced for a Concerto for violin or violoncello remained unallotted.—A word of commendation is due to the excellent organ

performances (admission free) at St. Mary's Church by the Royal Musical Director, Otto Dienel, who also produced a fine Concerto in D minor, Op. 22, from his own pen.—The well-known concert agent, Hermann Wolff, has just published a booklet for 1900–1901, which contains much useful information for intending concert-givers.

Dresden.—A three-act comic opera, *The Officer of the Queen*, by Otto Fiebach, libretto after Scribe's "Verre d'Eau," was produced with moderate success.—The Philharmonic Society produced a "Suite Africaine," by P. Lacombe.

Munich.—A movement from Möller's sacred scenic play, *Magdalena*, is well scored, but its style is too remindful of Mendelssohn.—The clever Russian composer, Miroslav Weber, gave a chamber concert exclusively with his own compositions, to wit: a quintet in F, for wind; ditto, for strings, in D, prize of 1898; a septet in E, for strings and wind, "Aus meinem Leben," prize of 1896 of the Vienna Tonkünstlerverein (then under Brahms's direction), which denote a vein of original melody frequently tinged with Slav national colour. The violinist-composer "led" the two last-named works in person. The "Hösl Quartet" produced a pianoforte quartet in G minor, Op. 10, by the local composer, E. Lerch, in which the workmanship outshines spontaneous invention.—Carl Lautenschläger, Germany's foremost stage-manager and machinist, since 1880 attached to our Royal theatres, celebrated the fortieth year of his scenic activity.

Meiningen.—Director Steinbach produced, for the first time, sections from Felix Draeseke's *Christus Mysticism*, which are mainly declamatory in style, coupled with learned counterpoint.

Cologne.—Bach's B minor Mass was given by Prof. Franz Wüllner, with some instruments of the Bach period—hautbois d'amour and trumpets—with splendid effect. This example will, no doubt, be followed at other performances in Germany.—The local Conservatorium has celebrated the fiftieth anniversary of its foundation in 1850.

Weimar.—The fifty years' jubilee of *Lohengrin's première*, under Liszt (on August 28th, 1850), will be celebrated by a grand performance with distinguished artists. Siegfried Wagner will be invited to conduct his father's great work.—The trustees of the Marie Seebach Stipendary Fund have been agreeably surprised with a notice from the sister of the deceased that she will hand over, with rare generosity, the legacy of 130,000 marks in her favour during her lifetime, wishing to witness personally the beneficial work of the trust.

Wiesbaden.—Auber's *Fra Diavolo* and Weber's *Oberon* have been produced here with wonderful success. The sparkling music of the French composer may not satisfy those who believe only in Wagner, but musicians who can see good in various styles cannot fail to enjoy one of Auber's best works. The performance was altogether admirable; orchestra under Capellmeister Professor Mannstaedt, soloists and chorus, all deserve high praise. *Oberon* is put upon the stage in the most gorgeous style. The wonderful series of stage pictures would create quite a sensation if produced at Covent Garden on a similar scale of magnificence. Space prevents detail, so we must say that the splendour of the stage made one forget the rambling libretto, even as rearranged by Herr J. Lauff, and almost made one forget to listen to Weber's lovely music and to the additions of Capellmeister Josef Schlar, who conducted.

Frankfort-on-the-Main.—Rimsky-Korsakoff's three-act opera, *May Night*, achieved under Rottenberg barely

a *succès d'estime*, owing to the extremely weak libretto, although the music possesses much charm, and is splendidly scored.

Kiel.—Paul Gläser, of Unterlauterbach, won the prize of 300 marks, offered by the local *Nord-Ostsee Zeitung*, against 204 competitors, for the best setting of Frau Stine Andresen's prize-song of the Fleet (300 marks against 132 rival authors), entitled "Greeting from Vogtland."

Magdeburg.—Fritz Kaufmann has retired from his post as musical director.—A novelty—Kleemann's "Comedy-Overture"—proved a work of slight importance, and replete with other composers' ideas.

Gr. Salze (near Magdeburg).—A new oratorio—*Christ the Comforter*, by Fr. Zierau—produced a very favourable impression.

Stuttgart.—Dr. Aloys Obrist has, previous to his retirement, taken leave of the public with a Beethoven concert, including a fine performance of the Ninth Symphony. It was his fiftieth concert given here since October, 1895, and he has proved himself a first-rate conductor both of classical and modern masters—Berlioz, Liszt, Brahms, Bruckner, Tchaikowsky, Richard Strauss, etc.—Prof. Edmund Singer, the violinist-leader of the Royal Court Theatre, celebrated the sixty years' jubilee of his musical career. Born in 1830, he made his *début* at Budapest in 1840, and at the age of fifteen became orchestral director of the German theatre in the Hungarian capital.

Aix-la-Chapelle.—The 77th Lower-Rhenish Musical Festival will be held here from June 3rd to 5th next.

Bremen.—The well-known composer and pianist, Georg Schumann, has most successfully completed a rendering of Beethoven's thirty-two pianoforte sonatas, closing at the last recital with Op. 90, 110, 111, and 106.

Elberfeld.—Méhul's opera, *Uthal*, composed in 1806—without violins, to illustrate Ossian's sombre subject—was revived here. The work had been frequently heard at Berlin in 1808 and following years. A Mozart Cycle has been followed by a Mozart Exhibition, which contains numerous MSS., including the scores of the *Magic Flute* and of the "Jupiter" Symphony, besides one act of *Idomeneo* and *Così fan tutte*, lent by the Berlin Royal Library, and about a hundred portraits of the master. Paul Mendelssohn-Bartholdy exhibits the MS. score of the *Serail*, and a note-book of great value; likewise a pianino on which Mozart gave lessons to his sister-in-law.

Barmen.—The Upper Barmen Male Vocal Union, of 120 voices, under the *bâton* of Carl Hirsch, produced Fr. Hegar's new, highly dramatic, and extremely difficult chorus, "Kaiser Karl in der Johannismacht," likewise a powerfully patriotic hymn, "For Emperor and Empire," by the conductor himself, with great effect.

Hamburg.—The zither virtuoso and teacher, Joh. Zeitler, gave a monster concert, introducing 24, 30, 60, and 120 zitherists, both male and female, jointly with violins, mandolines, and guitars, under the concert-giver's direction, and to the great gratification of—those who liked it.

Brunswick.—"John the Baptist," a symphonic epilogue by George Langenbeck, was successfully produced under the Court Kapellmeister Riedel, and one of the said composer's pupils, Julius Witt, made a promising *début* with a string quartet, Op. 24, in A.

Vienna.—The Theater an der Wien, which has just been disposed of by its present owner, Fräulein von Schönerer, to Langhammer, who will give operetta, melodrama, comedy, and farce, has a remarkable history. It was opened as a model theatre (architect, Jäger), with great *éclat* by E. Schikaneder on June 13th, 1801, on the spot where Mozart's *Magic Flute* was, under the said impresario's direction, first heard. He died in great

penury in 1812. Other directors were Zitterbarth, Merchant, one of the founders, Baron von Braun, purchaser of the building for 901,500 florins; Count Ferd. Paifly, under whose management (1807–1826) the theatre celebrated its most brilliant triumphs; likewise Pokorny, Leon and Franz von Jauner. Among the artists appeared (in opera): Mmes. Milder, Hasselt-Barth, Jenny Lind, Marra, Zerr, Tuszek, Lutzer, Messrs. Vogl, Staudigl, Jäger, Wild, Formes, Roger, Haitzinger, etc. On that stage the eleven-year-old Franz Liszt appeared for the first time. Haydn's *Creation* had here its public *première*. Beethoven gave here his first "Akademie," in 1803, and his *Fidelio* was produced here on November 20th, 1805. The contemplated centenary celebration on June 13th, 1901, of the inauguration of the house will not take place, owing to its impending reconstruction prior to that date.

—The Carl Theater, in consequence of the death of Director Franz von Jauner, has been leased by Director A. Amann for five years, who will confine himself to operetta. The executors of the said Jauner have sold by public auction a number of autograph letters with surprisingly unequal results. A letter by Abt fetched 1.50 florins; by Berlioz, 6 florins; Brahms, 7 florins; Delibes, 2.20 florins; Gounod, 5 florins; Grillparzer, 24 florins; C. Kreutzer, 5 florins; Jenny Lind, 7 florins; Liszt, 30 florins; Meyerbeer, 24 florins; Marschner, 2.50 florins; Saint-Saëns, 3.10 florins; Clara Schumann, 2 florins; Johann Strauss, 3 florins; letters by Richard Wagner, generally on the performance of the *Nibelungen*, first produced by Jauner at the Imperial Opera at Vienna, from 35 florins to 166 florins; a wooden fan, containing forty-three signatures by Delibes, A. Rubinstein, von Bülow, Patti, Artôt, Nilsson, etc., realized 135 florins.—A grave of honour has been granted by the Municipality in the Central Cemetery to Wilhelm Jahn, who preceded Gustav Mahler as director of the Imperial Opera.—The excellent composer of dance music and director of the ballet at the same house has celebrated the thirtieth anniversary of his entry upon a musical career.—By the reorganization of the Imperial Court-Chapel-Orchestra, the newly appointed members have to forego the pension which has hitherto been the most attractive condition to the distinguished vocalists and instrumentalists of this time-honoured institution. Militarism above all things in this unhappy Empire. Josef Hellmesberger (junior), who is a very good violinist but by no means first-rate conductor, has been chosen for the desk, at which Hans Richter and other eminent chiefs had wielded the *bâton*. The same Jos. Hellmesberger has moreover been nominated conductor at the Imperial Playhouse. Two such important appointments in favour of one artist are somewhat out of the common.—The late great art patron, Nicolaus Dumba, has bequeathed 50,000 florins to the Male Choral Society, of which he was president.—According to the last report, the Gesellschaft der Musikfreunde shows a credit balance of 130 florins, against a net loss of over 5,000 florins in the previous year. The Government grant has been raised by 2,000 florins to 20,000 florins. Brahms's important bequest remains *sub judice*, being fiercely contested by numerous but very uninteresting claimants. Johann Strauss's legacy of 250,000 florins will prove beneficial only later on, 6,500 florins annuities being payable yearly to sundry heirs, and the death duties being very heavy. The concerts, notwithstanding increased subscriptions, resulted in a loss owing to continually growing expenses for the orchestra, and, more particularly, to the fact that the solo vocalists now receive no less than 300 to 400 florins for each performance.—Richard von Perger, having been definitely appointed director of the Conservatorium, owing to want of time,

has been succeeded by the eminent Ferdinand Löwe at the conductor's desk of the above-named historic institution. Von Perger will, however, retain his co-conductorship of the above-mentioned Male Vocal Union.—The posthumous MSS. of Johann Strauss proved to be far more copious than had been anticipated, owing to the fact that the Waltz-King was in the habit of jotting his inspirations down on any slip of paper, even on his shirt sleeves, losing all recollection of them by the next day. Thus eight sets of vases completely scored were discovered, besides a large quantity of other finished and unfinished pieces. The widow purposes publishing some MSS. on behalf of charitable objects.—The granddaughter of Meyerbeer, aged 30, daughter of Baron Ferd. A. Warburg, whose wife was a daughter of the famous composer, and who (the granddaughter) was herself married to Count Wartensleben, was made Doctor of Philosophy at the University, when the novel apostrophe, "*Clarissima domina candida*," had to be used; female candidates were unknown in ancient Rome.

**Brinn.**—At the festal supper given to the splendid Berlin Philharmonic Orchestra, touring with Hans Richter, late of Vienna, excellent speeches were delivered by Baron d'Elvert and the distinguished conductor, the former emphasizing the sentiment that Austrian-Germans are philharmonists also as lovers of harmony with regard to the powerful German Empire. Richter clings, as a disciple and personal friend of Richard Wagner, faithfully to Bayreuth, and recognizes in the Berlin Philharmonic Band, which he is proud to lead, an independent body of men who, free from the trammels of subservience, work together for the glory of art, and he himself felt simply as one of them.

**Prague.**—Owing to the present unfortunate political interference, even with art matters, Subert, the very able director (for twenty-five years) of the National Theatre, had to cede his post to the architect Schmoranz, who has no experience of the theatre, and this at the bidding of the young Czechian party. The Philharmonic Society, under Desider Markus, produced Leo Bloch's very fine symphonic poem, "The Nun," after Otto Julius Bierbaum's celebrated poem; likewise Abert's melodious "Spring Symphony," besides two movements from Franz Mohaupt's effective suite, Op. 17, in C minor.—Dr. Heinrich Rietsch has been appointed Professor of Musical Science at the University, as successor to Guido Adler, who has assumed a similar position at Vienna.

**Budapest.**—A ballet, "Suleika," by Armin Stern, achieved a sensational success.

**Paris.**—At the Opéra Comique a one-act *légende lyrique*, "Le Follet," by Lefèvre, of Rheims, was given. The music, although displaying talent and skill, is too ponderous in style to suit the subject-matter.—Eugène d'Harcourt closed his series of "Grand Oratorios" at St. Eustache with an excellent performance of Bach's B minor Mass without a cut—last given, with numerous cuts, in 1874, by Ch. Lamoureux, who at that time won his spurs as conductor, and founded the Société de l'Harmonie Sacrée on the model of the London Sacred Harmonic. In the present instance a new and most careful translation of the text by Henri de Curzon and Eugène d'Harcourt was used.—At a Colonne Concert the great virtuoso Ysaye gave a masterful interpretation of a Poem for Violin with orchestra by Ernst Chausson.—A finale of the three-act musical drama, *Armor*, gave a very favourable opinion of the vigorous dramatic talent and high aims of Sylvio Lazari.—Mlle. Florica Solacoglu played at her concert a charming and too rarely heard Pianoforte Concerto by G. Mathias with signal success. An overture, "Hamlet," by the same composer, created likewise

a very gratifying impression.—Paladilhe's opera, *Patrie*, whose successful run at the Grand Opéra had been stopped, after sixty representations, through the destruction by fire of the scenery, has been reinstated at the same house; and a revival of Massenet's *Cid*, whose career was suspended for the same reason after ninety-one performances, is likewise contemplated.—The Théâtre-Lyrique Company, now installed in the Théâtre de la République, gave a "Spectacle Sacré," with dresses and scenery, of Lamartine's "La Prière du Matin," music by de Saint-Quentin, a fragment from Berlioz's "Enfance de Christ," and César Franck's "Ruth," a youthful work, full of delightful poetic sentiment, freshness, and spontaneous invention, superior in this respect to the Belgian master's later compositions. "La Prière du Soir" is a well-written and interesting, if not particularly original, religious cantata, prize of the Society of Composers in 1883, and produced by Pasdeloup in 1884. The performance, under Danbé, was of high excellence.—The above-mentioned violinist, Ysaye, played jointly with the well-known pianist Raoul Pugno at two concerts, six in all, and modern sonatas, including Théodore Dubois's capital No. 1, in A (first time), and one in A minor by the American, Mrs. H. A. Beach, who studied at Karlsruhe, which was not unworthy of its surroundings. A sonata by the prematurely deceased Leken, produced by the same artist on a later occasion, likewise deserves favourable mention.—The pianist-composer Sigismund Stojowski produced a violoncello sonata of his own with Cazals at his successful concert.—Pierre Lalo, composer and critic of the *Temps*, although a strong Wagnerian partisan, deprecates the "Wagneromanie" of the conductors of the great Parisian concerts; last winter Wagner's name appeared twenty-seven times on the Colonne, and thirty-three times on the Chevallard-Lamoureux programmes, including large fragments and entire acts from the *Ring*.—The Société des Auteurs et Compositeurs, of which V. Sardaou is president, reported at its last meeting an increase of fees received: 73,174.50 francs for the society's year 1899-1900; total, 3,743,393.60 francs.—At a sale at the Hôtel Drouot, a violin by Joseph Guarnerius del Jesu, 1732, fetched 28,000 francs; a violin by Joseph Rocca, Turin, 1834, 1,000 francs; a violin by Jacquot père, 410 francs; a violin by Adolphe Maucotel, Paris, 1852, 400 francs; a bow by Tourte jeune, 150 francs; bow by Voirin, 250 francs.—A Chicago journal gives the ages of the most celebrated pianists who have visited America of late years: Saint-Saëns, 65 (correctly, 64); Vlad. de Pachmann, 52; Paderewski, 40; E. Sauer and M. Rosenthal, 38; Eug. d'Albert, 36; Busoni, 34; and Mark Hamburg, barely 21.

**Lyons.**—Extraordinary demonstrations of enthusiasm by our usually reserved musical public were bestowed upon the Berlin Philharmonic Orchestra, who played Beethoven, Berlioz, and Wagner under Hans Richter's direction.

**Toulouse.**—A one-act ballet, "Cyrus et Mintha," by Alphonse Moulinier, author, sculptor, and composer, met with a favourable reception.

**Cambrai.**—*La Nativité*, by Henri Maréchal, was given by 200 performers under the composer's direction, and much applauded.

**Brussels.**—Gluck's *Iphigenia in Tauris* may almost be said to have had its *première* at the Monnaie, since it had not been heard here since the days of Charles of Lorraine. The beauty and charm of the work proved a surprise to the public, and the success was complete.

**Ostend.**—The late first baritone of the Brussels Monnaie, Heuschling, has been appointed musical director here.



**Amsterdam.**—A new opera, *Helge*, by Karel Ph. Mönch, has been produced with little success.

**Montreux.**—Oskar Jüttner's famous musical winter season comprised a series of twenty-six most successful concerts, including, besides classical standard works, the names of Liszt, Berlioz, Brahms, Dvorák, Goldmark, Tschaiakowsky, etc.

**Copenhagen.**—Eduard Lassen, a native of this city, celebrated his seventieth birthday. Liszt produced his first opera, *King Edgard*, at Weimar, where he succeeded his patron as Court Kapellmeister.—The composer and conductor, George Lumbye, whose "Dream Pictures" were once popular throughout the musical world, has had to be confined in a lunatic asylum.

**Stockholm.**—P. Stenhammar's oratorio, *Paul*, which is marked by freshness of melody, simple structure, and religious sentiment, proved a genuine success.

**Helsingfors.**—Four performances of Berlioz's *Faust* were given within eight days to sold-out houses, under Kajanus, who will take his band to the Paris Exhibition for the exclusive performance of the music of Finland.

**Milan.**—The Bonetti prize for a one-act opera was won by Agostino Domini with *Giuditta*, very highly spoken of by the jury.—A new symphonic poem, "In the Black Forest," by Baron Franchetti, composer of the operas *Asrael*, *Columbus*, etc., shows clever workmanship, but likewise singular poverty of invention.—L. Perosi's new oratorio, *The Entry of Christ into Jerusalem*, was somewhat coldly received.—In about one month, his last work, *The Massacre of the Innocents*, is to be heard here. This is surely writing against time, with small artistic results.

**Rome.**—Through the efforts of Baccelli, Minister of Public Instruction, the Italian capital has celebrated the 2,653rd anniversary of its foundation in the presence of the court and all head officials.—Horace's famous ode, "Carmen Seculare," was recited, although it had been set to music in 1819 by Francesco Morlacchi, and performed under Carl Maria von Weber by 400 musicians. An operetta, *Pasquino*, by Balderi, achieved a complete success.

**Bologna.**—The Berlin Philharmonic Band, led by Hans Richter, has celebrated almost unheard-of triumphs. A host of composers, conductors, and other musicians, including Mascagni and Cosima Wagner, attended. Two laurel wreaths, adorned with the German and Italian colours, were presented to the famous conductor. Prominent critics say that only now has the full beauty of Wagner's music been revealed to Bologna audiences.—An Italian Wagnerite has found that Richard Wagner's operas have been given in Italy from November 1st, 1871, to December 26th, 1899, as follows:—*Lohengrin* (first representation here in 1871), 1,143 times; *Tannhäuser* (première here in 1872), 237; *Walküre* (première at Turin, 1891), 119; *Götterdämmerung* (première at Turin, 1895), 84; *Dutchman* (première here, 1877), 62; *Rienzi* (première, Venice, 1873), 46; *Meistersinger* (première, Milan, 1889), 98; *Tristan* (première here, 1888), 12; *Siegfried* (première, Milan, 1899), 32; *Rheingold* (in German), 5 times. Total, 1,763 performances, averaging 61 per annum.

**Venice.**—A two-act lyric drama, *Zerlina*, by E. Caser, ended amidst significant silence.—A concerto, Op. 100, for organ, string orchestra, horns and kettledrums, by Enrico Bossi, who is rapidly rising to the front rank, and who himself played the organ part, met with decided success.

**Bari.**—The 7th May last was the 100th anniversary of the death of Nicolo Piccinni (born here in 1728), the most prolific of all Italian operatic composers, a musical innovator, and head of the Piccinnists *versus* Gluckists.

**Catania.**—The committee formed for the Bellini Centenary Festival has been dissolved, professedly in consequence of the refusal by Government to sanction a national lottery, but, in reality, probably owing to its want of energy.

**Benevento.**—A new opera, *Jarba*, by the young composer Gaetano Rummo, met with a fair reception.

**Pisa.**—An operetta, *A Stratagem*, by Cosimo Leoncini, met with a favourable reception.

**Malta.**—*L'Osteria della Posta*, one-act lyric comedy by Pietro Duffau, was successfully produced.

**Madrid.**—Two zarzuelas, *Huertana*, by Chalons, and *Maestro de Obras*, by Cereada, were received with every token of success. Less fortunate was another similar piece, *Viage de Instruccion*, by Lopez del Toro, in which, for once, the libretto is superior to the music.

**Deatha.**—Adolph Lorenz, co-director of the Gesellschaft der Musikfreunde of Vienna, and composer of some popular dance music, aged 76.—Emilie Bellingrath-Wagner, once a favourite vocalist.—Pombia, renowned organ builder of Bomentino, died leaving 100,000 francs to the poor of his country.—Annunziato Vitrioli, composer of an oratorio, *The Seven Words of Christ*, an opera, *Palmira*, etc.—Ernest Boulanger, born 1815, at Paris; pupil of Halévy at the Paris Conservatoire; Prix de Rome in 1835; composer of operas, operettas, cantatas, choral works, songs, etc.; since 1871 professor of vocalization at the same institution.—Léon Gresse, born at Charolles in 1843, first bass of the Grand Opéra, Paris.—Wilhelm Jahn, first-rate conductor, particularly of light opera, and from 1881 to 1897 director of the Imperial Opera, Vienna; born 1835, at Hof, Moravia.—Gotthold Etlinger, a favourite tenor in the fifties and sixties, and distinguished musician of Bâle, aged 67.—Fr. Carlström, vocalist of Stockholm, 25.—C. O. Alwin Forssbohm, distinguished theorist and teacher, born 1851, at Reudnitz.—Franz Czerny, esteemed theorist, professor of the St. Petersburg Conservatoire, and organist, 70.—Hippolyte François Rabaud, born at Sallèles d'Aude in 1839, pupil of Franchomme, first violoncello at the Paris Grand Opéra and Conservatoire concerts, professor at that institute since 1886, founder of an excellent quartet party, composer of a violoncello school, and other music, father of the well-known composer and conductor Henri Rabaud.—Georges Hartmann, Paris, music publisher, later on agent of Schott and Cosima Wagner, founder of the Colonne Concerts, librettist. He laboured zealously for the propagation of German music.—Ladislav Zimay, aged 67, professor of the Budapest Conservatorium, composer of popular Hungarian songs and male choruses.—Mme. Murio-Celli, born at Brunswick, settled in America, popular singer and teacher.—José Dupuis, born at Liège in 1831, one of the most celebrated operetta singers of his time.—Carl Julius Abt, pianist and ducal musical director at Coburg, born 1822, at Cassel.—Hermann Levi, distinguished conductor, who held the post of Kapellmeister at Munich from 1872 up to about 1896. He produced *Parsifal* at Bayreuth in 1882. He was born in 1839.

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7. M. MOSZKOWSKI. Minuet. Op. 17, No. 2	4 —

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# The Daily Telegraph

of April 14th, 1900, contains the following Review:

In the noble music of Johann Sebastian Bach students, as well as those possessing ripper knowledge, may always be certain of discovering new features and fresh beauties. Among the recent additions to Messrs. Augener's catalogue is Vol. 18a of the Leipzig Cantor's organ works, edited by Dr. E. H. Turpin, and containing Choral Preludes. Although these pieces may not rank among Bach's grandest achievements, yet are they full of interesting harmonic and contrapuntal details that convincingly demonstrate how great the master could be even when dealing with small matters. Of "Cecilia," a collection of organ pieces in diverse styles, under the same editorship, Book LX. is now available. It contains only one example, the fine Fantasia and Fugue in F minor by Mozart, which that composer wrote for a mechanical organ. Well aware of the fertility of music when performed on an instrument of few and small pipes, Mozart also arranged this piece for pianoforte duet. As now transcribed for the organ its merits should be duly appreciated, for here, as elsewhere, the old composer exhibited skill in combination with deep and earnest feeling. Music from the Liszt storehouse is rarely absent from the programmes of pianoforte recitals nowadays, but the compositions of Thalberg, his contemporary, and at one time serious rival, seem to be almost forgotten. Whether time has dealt altogether justly with the composer last mentioned may, perhaps, be open to question. At any rate, the first Book of his twelve Studies (Op. 26), now published, though not to be accounted of exceptional artistic value, presents pieces that from a technical point of view are remarkably interesting and effective. Liszt not only composed a great deal of music on his own account, but was addicted to transcribing for piano solo, of the better music from Meyerbeer's "Le Prophète," by E. Pauer, has already earned commendation. This taking music has now been arranged in duet form, and as four hands can, of course, produce better effects, and with less effort, than two. Mr. Pauer's additional labours should meet with appreciation from duet players. Of "Palaestra," a collection of pieces for violin solo with pianoforte accompaniment, edited by E. Heim, Book VI. has just been issued. This tome contains pieces between the eighth and thirteenth positions. Among the compositions selected are a graceful "Romanza," by Anton Strelezki, an Andante with variations by Rodé—an expert in music of this kind—an expressive andante movement by G. De Angelis, entitled "Sad Thoughts," and an engaging Hungarian Mazurka by A. Moffat. A list of other pieces recommended for purposes of study and performance is also inserted, as in the earlier books of the series. "Six Morceaux Caractéristiques," for violin and piano, edited by E. Heim, are replete with admirable writing for the violin, the accompaniment too, having been framed with such care and skill that the pianist is not placed in the position of a mere accompanist, but shares with the violinist in any distribution of honours. Another pleasing composition, likewise for violin and piano, is the Andante and Scherzo Capriccioso (Op. 76), by Ferdinand David, the distinguished violinist to whom Mendelssohn submitted the violin part of his lovely Concerto. The two movements in question are interesting, bright, and effective, and would undoubtedly provide excellent practice. A Trio for two violins and viola (Op. 119), by R. Hofmann, comprises four brief, carefully-written, and tolerably easy movements. With the energetic Allegro, expressive Andante, neat little Scherzo, and humorous Finale, players of moderate capacity will be glad to cultivate acquaintance. Next we encounter a pleasing arrangement, by H. Heale, of Sir Henry Bishop's chorus, "The Pilgrims," for two female voices with pianoforte accompaniment. As the composer himself permitted his glee and choruses to appear in various forms, no one can reasonably object to the transcription in question. A Trio, for female voices, labelled "Approach of Night," words and music by Walter Porter, can be commended, both as regards the smoothness of the vocal writing and its agreeable simplicity.

## PIANOFORTE SOLO.

No.	Re.	s. d.
LISZT, FRANZ. Wohin? (Whither?) Transcription. Revised, phrased and fingered by O. Thümer ...	1	6
6241 MEYERBEER. Ballet Music from "Le Prophète," transcribed by E. Pauer ...	1	—
8454a THALBERG, S. 12 Studies. Op. 26. Book I. C....	1	—

## PIANOFORTE DUET.

694 MEYERBEER. Ballet music from "Le Prophète," transcribed by E. Pauer ...	1	6
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## ORGAN.

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CECILIA. A collection of organ pieces in diverse styles. Edited by E. H. Turpin ...	—	—
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## VIOLIN AND PIANOFORTE.

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11562 MOLIQUE, B. Six Morceaux caractéristiques. Op. 41. Revised and fingered by Ernst Heim ...	1	—

## INSTRUMENTAL.

5323 HOFMANN, RICHARD. Trio for 2 violins and viola. Op. 112 ...	2	—
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## VOCAL MUSIC.

4064b BISHOP, SIR H. R. The Pilgrims. Chorus arranged for 2 female voices, with Pianoforte, by H. Heale ...	—	3
4279 PORTER, W. Approach of Night. Trio for female voices... —	—	3

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# The Daily Telegraph

of April 24th, 1900, contains the following Review:

This energetic firm continues to issue every month novelties of interest and educational value. Of the "Palaestra" series of pieces for violin solo, edited by E. Heim, Book VII. is now available. It contains pieces between and including the eighth and thirteenth positions. Of the four numbers, the first, which, of course, needs no recommendation, is Beethoven's beautiful and expressive Romance in F, with the orchestral parts reduced for piano by G. Jensen. The others are by Baillet, G. De Angelis, and Guido Papini respectively, a scherzetto by the last-named being particularly light and taking. Sixteen pieces in progressive order by C. Hering, for violin and pianoforte, edited by E. Heim, will be found particularly useful for teaching purposes. In the first three only the notes on the open strings are used, yet even with this limited sound material the composer manages to contrive pleasant music. So cleverly, indeed, are the notes interwoven with the pianoforte part that the restriction might at first pass unnoticed. Another work well worthy of attention is R. Hofmann's "Thirty Short Melodic Pieces," for two violins. Melodic honours are here divided between the two performers, for the second parts do not consist merely of accompaniment notes to be taken in hand by the teacher. Amongst the pianoforte music forwarded by this firm we meet with two attractive Sonatas by A. Krug, each of these containing three movements. In the first example the cheerful Menuetto with its pretty Trio, and in the second the clever and bustling Finale should certainly prove the most popular selections. But all the music is fresh and pleasing, notwithstanding that the composer's aim was undoubtedly a scholastic one. Messrs. Augener published recently their first book of Thalberg's twelve Studies, and the second volume now issued will be found quite as useful, while on the whole, perhaps, it may be reckoned a shade more interesting. In a series of six pieces by Fritz Spindler, entitled "Im Wald," each number reveals a description pointing to some particular forest sound, such as the singing of birds, the murmuring of the brook, and the horns of the merry hunters. Of light and engaging character is the music, and the writing for the instrument, while of no great difficulty, is clever and tasteful. With regard to the pianoforte solo "Lorey," by Ignaz Tedesco, it may safely be affirmed that melodies associated with words are likely to find more adherents than those which depend solely on their musical merits, and so when a well-known poem is placed, as here, above an engaging melody its appeal is decidedly strengthened. In this instance a simple theme is afterwards decked out in light variation form. This piece has been revised and fingered by O. Thümer. For violin, with pianoforte accompaniment, a "Fantasia on English Melodies" has been prepared by Alfred Moffat. In many pieces of this kind the tunes are merely employed as pegs whereon to string ornamental passages more or less commonplace. In this fantasia, however, the composer gives the plain melodies, merely linking the one with the other by means of a symphony consisting of a few bars. For this piece, which concludes with "The British Grenadier" and "Rule, Britannia," there should be a good demand just now. From the same composer comes "Pierrette," a "Danse Gracieuse," which is quaint, pleasing, and exceedingly well written. For violin and piano, too, is a Potpourri by R. Hofmann on "Il Barbiere di Siviglia," an old opera that still has many admirers. "A Child's Dream" presents Ernst Heim's effective transcription for these two instruments of A. Loeschhorn's well-known characteristic piece for the pianoforte "Des Kindes Traum." For the organ the first section, "Russia," of Moszkowski's "From Foreign Parts," and Nicodé's "Chanson d'Amour" have been effectively transcribed by Edwin H. Lemare, these two pieces forming Nos. 3 and 4 of "Cecilia," a series of transcriptions by the talented organist at St. Margaret's, Westminster. "Unison Songs," Book I., comprising six songs for boys, with unison chorus, by W. J. Foxell, will be found acceptable, for while the words are humorous the music is bright and simple.

## PIANOFORTE SOLO.

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6214b 2, in G major ...	—	1
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5. Rustling Leaves (Waldeusauchen) ...	2	—
6. Echo ...	2	—
TEDESCO, IGNAZ. Loreley. Op. 45. Revised and fingered by O. Thümer. C. ...	2	—
8454b THALBERG, S. 12 Studies. Op. 26. Book II. C....	1	—

## ORGAN.

LEMARE, EDWIN H. Cecilia. A series of transcriptions:—	—	—
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No. 1. "Russia" ...	1	6
4. J. L. Nicodé. Chanson d'amour ...	—	0

## VIOLIN AND PIANOFORTE.

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11477b Book VIIb. Pieces up to the 8th-13th positions, by Beethoven, Baillet, De Angelis, and Papini ...	1	—
11493 HERING, CARL. 16 pieces in progressive order. Op. 14. Revised and marked for teaching purposes by Ernst Heim ...	2	—
5442c HOFMANN, R. Potpourri: Il Barbiere di Siviglia, by G. Rossini ...	1	—
LOESCHHORN, A. A Child's Dream (Des Kindes Traum). Characteristic Piece, arranged by Ernst Heim ...	1	6
MOFFAT, A. Pierrette. Danse gracieuse ...	1	6
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## TWO VIOLINS.

5624 HOFMANN, RICHARD. 30 short, instructive, melodic pieces for 2 Violins. Op. 113 ...	2	6
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## VOCAL MUSIC.

12501 FOXELL, W. J. Six Songs for Boys, with Unison Chorus ...	—	5
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